

A TOUCH OF GLASS

Newsletter of the Creative Glass Guild of Queensland

October 2017 Edition

The President's roundup: what's the buzz?

Hi all. It's been a few months since our last newsletter, but an overseas workshop, holidays and lots of activities around the Guild have intervened in the interim.

First and foremost, a big welcome to our new members. Twenty people have joined our glass community since June, bringing our total membership to over 130. We are growing!

Volunteers needed

Our increasing membership is putting strain on our diminished volunteer group who help in a wide variety of ways to keep the Guild ticking along.

We need volunteers to run the shop, order and control stock, update the website, schedule courses, take enrolments, conduct our annual exhibition etc.

Don't be afraid to put up your hand to help out when the call goes out for volunteer assistance.

In addition, our management committee is looking at how we can do things smarter by streamlining the services we offer.



Winners are grinners! Sylvia Free scooped the prize pool at this year's Glass Guild Exhibition, winning both the Special Theme Award and the People's Choice Award. Sylvia is pictured here with Exhibition coordinator Amy Siebold, holding her prize-winning African Zulu platter.

Safety first always

Remember that when visiting the Guild, closed-in footwear is to be worn at all times.

Our volunteers shouldn't have to remind members of this requirement - responsibility for your safety is not their role. You can be refused entry, especially to the glass room, if your shoes offer no protection.

After the kitchen renovation and internal painting, the final project for 2017 has been new shelving in the glass room. The new shelves make it safer and easier to look for and remove glass. Still to come - rubber impact matting on the floor.

It seems like a long time since we held our annual Exhibition, but special thanks go to everyone who had a hand in making it our most successful ever.

Exhibition success

Around 40 members contributed their time to ensure the success of the Exhibition, some of them putting in lots of hours over the two day lead-up period as well as the weekend of the event.

Special thanks go to our tireless co-ordinator, Amy Siebold, who kept us on the straight and narrow when the pressure was really on.

Well done, Sylvia Free, who picked up both the Special Theme Award and the People's Choice Award.

Further details and photos of the 2017 Exhibition can be found inside this edition.

All the best, Lyndall

Solly says: Go every which way but 'right'

Several Guild mosaicists recently became enthralled participants in a three day workshop conducted at Red Hill by US glass artist, John (Solly) Sollinger.

Solly is a full-time Professor of Biology at Southern Oregon University, but in the mosaics world, he is best known for his light-strewn landscapes with a strong impressionist bent using stained glass.

Solly's work uses Opus palladianum (no apparent pattern) and his signature fluid double reverse technique to create realism in his mosaic creations. Deliberately defying the mosaic rules of line and flow, he places glass shards every which way but 'right', creating an ultra-contemporary style.

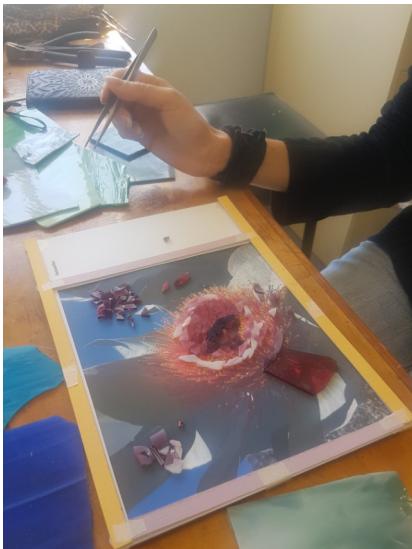
He says: "I work without the benefit and burden of knowing the ways of mosaicists before me. I learned to see through the lens of biology and now I'm driven to express the patterns and wonders of wild places."

During the workshop, students were taken out of their comfort zone, as they worked on a technique where none of the pieces were glued down until the end of the third day. Solly explored topics such as hue in context, and the importance of tonal contrast, tesserae size and shape variation. Importantly, Solly believes in letting the work take on a life of its own.

Here's to every which way but 'right'!



Pictured: John Sollinger takes students out of their comfort zone during his 3-day course by deliberately defying the mosaic rules of line and flow. Illustrated are some of the students' works.



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Workshop/Sales:
Saturdays, 9.00am-12.00pm

General meetings: Bi-monthly on first Monday of the month at 7.00 pm
(Notice will be emailed to members).

Management Meetings: Alternate months or earlier if required

Oh, what a wonderful Exhibition

This year's Creative Glass Guild Exhibition was our most successful to date.

Spurred along by our 2017 Exhibition coordinator, Amy Siebold, around 40 Guild members contributed their time to making the Exhibition a great success.

We had a record attendance of 934 visitors over the two day period in July, raising over \$10,000 return to the Guild to keep things ticking along for the next 12 months.

Course and workshop sales were much higher than for previous years (22 signed up!) and a major success story of the Exhibition.

Many thanks go to our various contributors, helpers and demonstrators. In the words of young Mr Grace – "You've all done very well!"

Thank you, too, to Renata Buziak, who was our external judge for the Theme Award.

Guild member Sylvia Free swept the prize pool by winning the Theme Award with her cast glass

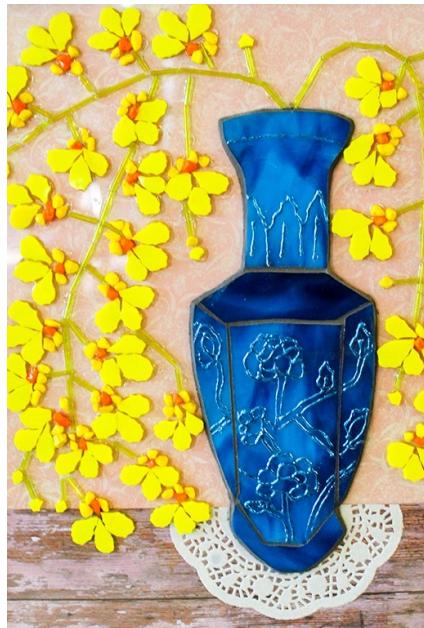


Pictured: Over 900 people visited the 2017 Glass Guild Exhibition over the July weekend, a record for the Guild. Its success is in no small way attributed to the tireless efforts of a core of Guild workers who put in long hours over a four day period. Photos show some of the outstanding exhibits.

work entitled 'The Alchemist Stone', as well as winning the People's Choice Award with her African Zulu platter. Jenny Sayer was runner-up with her 'River Nights' hanging mosaic. Congrats to all involved.

Next year's special theme is "Poetry and Song", so get your thinking caps on, and start planning your 2018 piece now.

More photos, pages 4 & 5.



The Exhibition in pictures



Pictured: Visitors to the Exhibition enjoyed seeing demonstrations of all the glass disciplines by our tutors and volunteers. Special thanks go to the tutors who personally manned their stations throughout the weekend, including Barbara (fusing/slumping), Catherine (mosaics), Vicki (lampwork) and the leadlighting/copperfoil/sandblasting boys - Barry, Grahame, Ken and Ian. Many others contributed elsewhere.



More on the Exhibition...



Pictured: clockwise from top, the leadlight/copperfoil/sandblasting team; Special Theme winner Sylvia Free with her 'Alchemist Stone'; Barbara shares her fusing knowledge; Grahame demonstrates leadlighting to young enthusiasts; beautiful lamps on display; and Vicki explains beadmaking.



Dancing with the Flame

Contemporary Australian Lampwork

Congratulations to the Guild's bead making tutor, Vicki Beldan, who has had two pieces of her work accepted for display in this year's national torch work exhibition, '*Dancing With The Flame*'.

The Exhibition, which commences during October at Wagga Wagga's National Glass Gallery, showcases the work of glass artists from across Australia.

'Dancing with the Flame' is a unique project promoting the contemporary techniques and styles of the rich and creative tradition of lampworking. The visual dialogues on display balance magnificent design and mark-making possibilities with immaculate detail and complexity.

The Exhibition runs from October 14, 2017 to January 20, 2018, so get yourself down to Wagga Wagga to view Vicki's pieces in this excellent exhibition at the National Glass Gallery – which is worth a visit in its own right!



Pictured above: Beadmaking tutor, Vicki Beldan, is displaying two pieces of her work at this year's '*Dancing with the Flame*' Exhibition to be held at the spectacular National Glass Gallery in Wagga Wagga, NSW. The Gallery (**pictured below**) has over 500 pieces in its current collection, which reflect developments in contemporary art glass practice from the 1960's to the present day.



Diary Date: Beadmaker Buddy Ups

* Sat 11th November 2017 * Sat 9th December 2017

* Sat 3rd February 2018 (to be confirmed closer to date)

Buddy Up get-togethers run from 9.30am to 12 noon at the Guild premises at 64 Fulcher Road, Red Hill. Free for Guild members or \$5 for non-members when accompanying a member.

More detailed information is available on the Guild's website, at the end of the Beadmaking Classes section.

I look forward to catching up with fellow beadmakers at future Buddy Ups.

Irene Krieger, Buddy Up Coordinator

Caring for your glass cutter

There are a few simple things you can do to preserve the life of your glass cutter - especially the wheel.

First of all, don't ram the wheel over the edge of the glass when you are finishing a score. That will eventually chip, or at least dull the wheel.

A gentle roll over the edge is quite sufficient to finish the score.

You don't need to let up on the pressure - just be aware that you are getting close to the edge and be ready to gently roll the cutter over the edge.

Don't overfill it

If you don't use your glass cutter frequently, don't fill it absolutely full of oil. The oil deteriorates over time and becomes thick and darkens.

A small amount of oil will last a long time.

Every now and then, hold the cutter up to the light so you can see between the wheel and the head. You will be looking for tiny pieces of glass that might get lodged in there.

Clean out the debris

If you see any, take a fine needle or pin and poke it through the opening (which is very small). That should push out any debris that is in there.

If your wheel is scoring a dotted line, the wheel is chipped.

If you are having to use more and more pressure to score the glass, the wheel is dull. It's time to buy a replacement wheel or a new glass cutter.

Ian discovers the European glass trail

I am always on the lookout for unique and impressive uses of decorative glass on my travels, and I wasn't disappointed during my recent visit to Italy, Switzerland and France.

Italy's largest cathedral (Duomo di Milano) features a very original style of stained glass windows created for Milan Cathedral in the mid-15th century.

Using glass tesserae in a range of bright colours developed by a master glassmaker, glass artisans created nine spectacular windows including the central window depicting scenes of the Apocalypse, and side windows relating stories of the Old and New Testaments.

Glass story books

In medieval times, stained glass windows were like books, with each pane telling a story and each window like a book of stories, usually pertaining to the bible. Rose windows in cathedrals were stunning examples of these visual chronicles, so called because the panes of glass radiate outwards in a circular pattern like a rose.

I visited the beautiful Chartres Cathedral in central France, where its Northern Rose Window narrates stories of Biblical proportion in an outstanding array of colours, numbers and objects.

Jewel in the crown

But the jewel in the crown of French stained glass is revealed in Sainte-Chapelle, a royal chapel within the medieval Palais de la

Guild member and editor Ian Dymock recently returned from Europe where he embarked on a stained glass odyssey—and survived to tell the tale. Here's his tale...

Cité, the Paris residence of the Kings of France until the 14th century.

The most famous features of the chapel are the fifteen huge mid-13th-century windows which fill the nave and apse. Dominating the western wall of Sainte-Chapelle is a large rose window which features deep blues and reds, telling the story of St John's Book of Revelation.

Later, I discovered a poignant reminder of the atrocities of the French Revolution in Paris.

Cont next page....



Pictured above: Commissioned by King Louis IX of France and consecrated in 1248, Sainte-Chapelle boasts one of the world's most extensive 13th century stained glass collections featuring fifteen towering glass windows.

European glass odyssey

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The Paris Conciergerie is one of the period's principal places of detention and site of the infamous Revolutionary Court. Its most famous prisoner was Marie-Antoinette, the last Queen of France who was imprisoned there prior to her execution in 1793.

During the Bourbon Restoration of 1814-1830, a commemorative chapel was erected on the site of Marie-Antoinette's cell, featuring a very distinctive blue and gold leadlight window with her initials front and centre. In a gesture signifying the sadness and regret of many of the French population, the chapel is decorated in black wallpaper covered in silver teardrops.

The genius of Chagall

In more recent times (the 1970s), Belarussian-born Marc Chagall created a five-part stained-glass window series and a rosette for the chancel of the Fraumünster church in Zurich, Switzerland. This world-famous masterpiece by Chagall still impresses visitors from around the world – including me!

Marc Chagall remained true to his motto "When I create something from my heart, almost everything goes well" throughout his whole life. He created the Fraumünster windows at a very advanced age and he enjoyed excellent health right up to his death in 1985, just before his 98th birthday. There's hope for us yet!

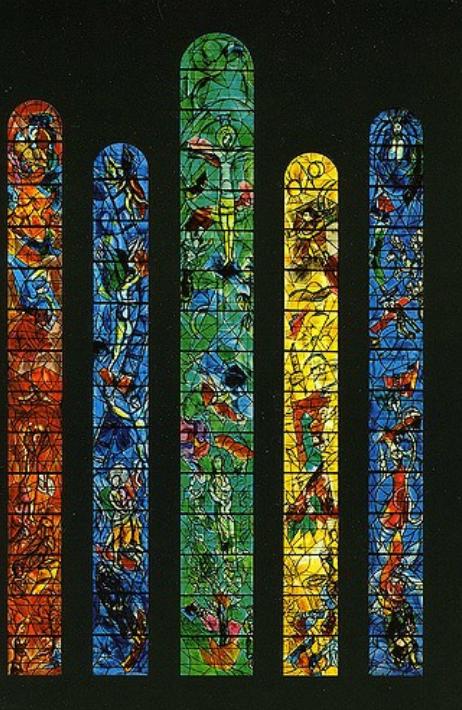
Still in Zurich, German glass artist Sigmar Polke created a series of twelve very different windows for the Grossmünster Cathedral, which were completed in 2009.

Luminous mosaics

An outstanding feature of one group of seven Romanesque windows shows luminous mosaics of thinly sliced agate, some of it artificially coloured, to produce pulsating blocks of back-lit displays.

By cutting the semi-precious stone into thin slices, light is allowed to pass through them and give the appearance of brightly glowing walls.

Sigmar Polke is known as the alchemist of art, for many of his images do not conform to the



conventional making of stained glass, where the stain is applied on the glass. Instead, the images emerge in and out of the glass using a range of ancient and newly invented techniques.

I did see lots of other things in my travels, but these medieval and modern glass masterpieces were truly inspirational.

Pictured: Above, Marc Chagall's multi-coloured Fraumünster church windows; Below, the commemorative window in Marie-Antoinette's Paris chapel; and Below Left, luminous slices of agate decorate Sigmar Polke's Grossmünster windows.



Mauro shares his Murano skills

World class Venetian glass master, Mauro Vianello, will be the guest Visiting Artist at the 2018 Festival of Glass to be held on Victoria's Bellarine Peninsula in February.

Mauro's visit offers intermediate and experienced bead-makers and sculptors across Australia with a unique opportunity to learn traditional and contemporary Venetian glass processes and techniques, and to use them to enhance their beaded and sculptured creations.

His one-day workshop, '*Twilight Flames*', is part of the annual Festival of Glass Expo featuring displays by 40+ glass artists and craftspeople, demonstrations of glass working techniques, and the Glass Art Awards, to be held on the weekend of 17-18 February, 2018.

A glass worker for twenty three years, Mauro (pictured right in his workshop) creates anything in glass - from traditional Venetian beads to small and large sculptures - often combining lampworking and glass fusing with cold-worked glass.



As a teacher, Mauro's aim is for each student to leave his classes happy, having increased their skill level and knowledge. His students praise his generosity and patience as a teacher, and his ability to tailor his teaching to suit their differing interests and skill levels.

For further information, email festivalofglassdrysdale@gmail.com

A gift fused with love

When Guild member Katrina Jackson gave thought to a wedding present for her brother and his new wife, she couldn't go past a very personal and unique glass piece.

The result was a fused glass creation featuring the view from her brother's house halfway up Mt Nebo where he and his wife live.

The 40cm x 30cm piece features clear 96 glass on white, with powder and fine frits and frit lace trees contour-fused on top for a textured finish. The finished product evolved with six passes in the kiln.

Katrina rejoined the Guild in May with the plan to create two wedding presents. She had previously attended many of the Guild's courses eight years ago BC (before children).

After doing a refresher fusing and slumping course, Katrina has been working on this special piece.

She has recently volunteered to open the Guild on Wednesday mornings and would love to see you there to work on your individual projects.



Robyn discovers the 'wow' factor

After major surgery in 2015, I decided that I needed a hobby. Twenty six years ago, I used to do stained glass and copperfoil work which I thoroughly enjoyed. So I decided to go back to glass art and I looked for some classes to get back into the swing of things.

I completed a beginners' fusing and slumping course with the Creative Glass Guild in 2016, when I made many new friends and was inspired by all there was to learn.

Now I am hooked. I love working alongside other people, being encouraged by their creative flair, and learning about the many techniques in fusing glass.



It's always a 'wow' moment when you open the kiln to see your finished piece, and there is nothing better than being able to

create functional, beautiful glass pieces that I can share with family and friends.

Robyn Jones, glass enthusiast

Is this our future direction?

During her visit to the US earlier this year, Amy Siebold was alerted to the existence of a special art studio which could offer a model for the Creative Glass Guild's future direction.

The Glass Palette in Charlottesville, Virginia, is owned and operated by Maria and Cara DiMassimo, whose passion for the arts, background in education, and interest in art glass inspired them to create a working studio dedicated to sharing their knowledge and creativity with others.

The studio offers a warm and welcoming environment dedicated to an interactive creative experience where people of any age are welcome to visit their gallery, sign up for classes, and learn any of the glass crafts.

Key to the success of The Glass Palette is its fun and friendly environment where adventurous people of any age are invited to explore the limitless possibilities of creating with glass.

Activities include hiring a studio to do a 'Glass Party' for birthdays, celebrations, fundraisers etc.

Corporate groups are also welcome to conduct employee bonding sessions, using glass as a medium to release the creative spark within.

Who knows? Could this be a model for consideration by our own Guild further down the track?



Pictured: A corporate group enjoys a bonding session at the Glass Palette studio, sharing their skills and creativity.

If you haven't checked out our new kitchen and library area at our Red Hill headquarters recently, here are a few before and after photos. Thanks to everyone who helped with the preparations, and our special above-and-beyond award goes to Paul Esdaile for his project coordination efforts.



Grahame puts on a show at the Show



Congratulations to Guild member Grahame Sawyer, whose Banksia lamp was awarded first prize in section at this year's Brisbane Show. The judges were obviously impressed with Grahame's innovative techniques which featured golden flower stamens projecting from the lamp surface.



The Guild welcomes all our current students who are busy learning the intricacies of the wonderful world of glass. Pictured are the Monday morning *Introduction to Leadlighting & Copperfoiling* class - (from left) Rob, Carli, Emmy and Valda. Welcome everyone!

Say goodbye to the blue tool boxes

After many years of useful service, we have dispensed with the Guild's old blue tool boxes, which were on their last legs, and had a habit of mixing up the tools (with a little help from their users!) The tools, rulers, scissors etc are now located in the same area in a new cabinet with sliding drawers, each drawer identified with its contents. Please return tools to their rightful places when you have finished with them, and keep the drawers neat and tidy for other users. We thank you, in anticipation, for your co-operation.